

Contents of Volume XXVI

Number 1, March 1983

Life and Love and Serjeant Musgrave:
An Approach to Arden's Play 1
HELENA FORSÅS-SCOTT

Terminal: The Text as History 12
THOMAS J. TAYLOR

Alan Ayckbourn:
Few Jokes, Much Comedy 26
ELMER M. BLISTEIN

The Serious Side of
Alan Ayckbourn 36
MALCOLM PAGE

Farce and Michael Frayn 47
KATHARINE WORTH

Pinero's Court Farces:
A Revaluation 54
JOHAN R. HENDRICKX

The Rhetoric of a Shavian Exposition:
Act I of *Major Barbara* 62
ROSANNE G. POTTER

Bernard Shaw's "Unreasonable Man" 75
BARBARA B. BROWN

Contents of Volume XXVI

Number 1, March 1983

Life and Love and Serjeant Musgrave:
An Approach to Arden's Play 1
HELENA FORSÅS-SCOTT

Terminal: The Text as History 12
THOMAS J. TAYLOR

Alan Ayckbourn:
Few Jokes, Much Comedy 26
ELMER M. BLISTEIN

The Serious Side of
Alan Ayckbourn 36
MALCOLM PAGE

Farce and Michael Frayn 47
KATHARINE WORTH

Pinero's Court Farces:
A Revaluation 54
JOHAN R. HENDRICKX

The Rhetoric of a Shavian Exposition:
Act I of *Major Barbara* 62
ROSANNE G. POTTER

Bernard Shaw's "Unreasonable Man" 75
BARBARA B. BROWN

The Gallous Story and
the Dirty Deed:

The Two Playboys 85

EDWARD HIRSCH

BOOK REVIEWS

- STYAN, J.L., *Modern drama in theory and practice* (Volume 1: Realism and naturalism; Volume 2: Symbolism, surrealism and the absurd; Volume 3: Expressionism and epic theatre) by Christopher Innes 103
- BERLIN, NORMAND, *The Secret Cause: A Discussion of Tragedy* by June Schlueter 107
- GYÖRGYÉY, CLARA, *Ferenc Molnár* by Ivan Sanders 109
- MCGRATH, JOHN, *A Good Night Out. Popular Theatre: Audience, Class and Form*, and BRADBY, DAVID, LOUIS JAMES AND BERNARD SHARRATT, eds., *Performance and Politics in Popular Drama: Aspects of Popular Entertainment in Theatre, Film and Television, 1800-1976* by Malcolm Page 111
- WATSON, IAN, *Conversations with Ayckbourn* by Albert E. Kalson 114
- MILLER, ROBERT KEITH, *Oscar Wilde* by G.A. Cevasco 115
- BERST, CHARLES A., ed., *Shaw and Religion (Shaw: The Annual of Bernard Shaw Studies. Volume One)* by Robert F. Whitman 116
- BROWNE, E. MARTIN WITH HENZIE BROWNE, *Two in One* by Carol H. Smith 120
- MARKER, FREDERICK J. AND LISE-LONE MARKER, *Edward Gordon Craig and The Pretenders: A Production Revisited* by Arnold Rood 121
- HORNBY, RICHARD, *Patterns in Ibsen's Middle Plays* by John S. Chamberlain 122

Number 2, June 1983

Edward Bond's *Summer*:

"a voice from the working class" 127

PHILIP ROBERTS

Comedy of Ambush:

Tom Stoppard's *The Real Thing* 139

HERSH ZEIFMAN

Modern Drama Studies: An Annual Bibliography 150

CHARLES A. CARPENTER

BOOK REVIEWS

- ORR, JOHN, *Tragic Drama and Modern Society: Studies in the Social and Literary Theory of Drama from 1870 to the Present* by Normand Berlin 234
- FLOYD, VIRGINIA, ed., *Eugene O'Neill: A World View* by Ernest G. Griffin 236
- RUFF, LOREN K., *Edward Sheldon* by John S. O'Connor 238

- BRENMAN-GIBSON, MARGARET, *Clifford Odets: American Playwright. The Years from 1906 to 1940* by Michael J. Mendelsohn 239
- JEFFRI, JOAN, *The Emerging Arts: Management, Survival and Growth* by Michael E. Rutenberg 241
- SCHLUETER, JUNE, *The Plays and Novels of Peter Handke* by Linda Hill 242
- WARD, JOHN, *The Social and Religious Plays of Strindberg* by Charles Leland 243
- UNGER, RONI, *Poesía en Voz Alta in the Theater of Mexico* by John W. Brokaw 245
- LEVY, EMANUEL, *The Habima - Israel's National Theater 1917-1977. A Study of Cultural Nationalism* by Robert Lima 247
- MACNICHOLAS, JOHN, *James Joyce's Exiles: A Textual Companion* by Janet Lewis 249

Number 3, September 1983

The Magic Triangle:
Ingmar Bergman's Implied Philosophy
of Theatrical Communication 251

LISE-LONE MARKER

Strindberg and Ibsen:
Toward a Cubism of Time in Drama 262
BENJAMIN K. BENNETT

Miss Julie:
Strindberg's Tragic Fairy Tale 282
EDMUND A. NAPIERALSKI

Strindberg's *To Damascus*:
Archetypal Autobiography 290
DIANE FILBY GILLESPIE

Natasha Ivanovna, the Lonely *Bourgeoise* 305
MARINA MAJDALANY

Role Constraints versus Self-Identity in
La tejedora de sue os and *Anillos para una dama* 310
ELIZABETH S. ROGERS

Farce and Ritual: Arrabal's Contribution
to Modern Tragic Farce 320
PETER NORFISH

A Note on O'Neill, Nietzsche, and Naturalism:
Long Day's Journey into Night
in European Perspective 331
REINHOLD GRIMM

The Elephant Man as Dramatic Parable 335

JANET L. LARSON

Hyperrealism in Contemporary Drama:
Retrogressive or Avant-Garde? 357

CAROL GELDERMAN

The Classical Tradition in
Contemporary Québécois Theatre:
Patterns of Ambivalence 368

RENATE USMIANI

BOOK REVIEWS

BOCK, HEDWIG AND ALBERT WERTHEIM, eds., *Essays on Contemporary British Drama* by Kristin Morrison 382—, *Essays on Contemporary American Drama* by David L. Rinear 384BRYER, JACKSON R., ed., *"The Theatre We Worked For": The Letters of Eugene O'Neill to Kenneth Macgowan* by Virginia Floyd 385CARSON, NEIL, *Arthur Miller* by James J. Martine 388DUKORE, BERNARD F., *Harold Pinter* by Lillian Back 389HILTON, JULIAN, *Georg Büchner* by David G. Richards 391PRONKO, LEONARD C., *Eugène Labiche and Georges Feydeau* by Edith Kern 392BAKER, STUART E., *Georges Feydeau and the Aesthetics of Farce* by Norman Shapiro 394MCINTYRE, H.G., *The Theatre of Jean Anouilh* by Robert Champigny 396KRAUSE, DAVID, *The Profane Book of Irish Comedy* by Richard Burnham 397KLEIMAN, CAROL, *Sean O'Casey's Bridge of Vision: Four Essays on Structure and Perspective* by Bernard Benstock 398BERKOWITZ, GERALD M., *New Broadway: Theatre Across America 1950-1980* by June Schlueter 399TYSON, BRIAN, *The Story of Shaw's Saint Joan* by J.L. Wisenthal 400WEINTRAUB, STANLEY, *The Unexpected Shaw: Biographical Approaches to G.B.S. and His Work* by Richard Nickson 402

Number 4, December 1983

Counterpoint, Absence and the Medium
in Beckett's *Not I* 407

PAUL LAWLEY

Beckett's Actor 415

WILLIAM B. WORTHEN

The Anatomy of Beckett's *Eh Joe* 425

S.E. GONTARSKI

Contributors

"Faint, though by no means invisible":
A Commentary on Beckett's *Footfalls* 435
R. THOMAS SIMONE

The Theatrics of Triangular Trysts,
or Variations on a Form:
Labiche, Vitrac, Beckett 447
JUDITH G. MILLER

"Minting their Separate Wills":
Tennessee Williams and Hart Crane 455
GILBERT DEBUSSCHER

Hamlin Garland's *Under the Wheel*:
Regionalism Unmasking America 477
WARREN MOTLEY

Sam Shepard's *Buried Child*:
The Ironic Use of Folklore 486
THOMAS NASH

America as Junkshop:
The Business Ethic in
David Mamet's *American Buffalo* 492
JUNE SCHLUETER AND ELIZABETH FORSYTH

Experimental Theatre and
Semiology of Theatre:
The Theatricalization of Voice 501
HELGA FINTER
Translated by E.A. Walker and Kathryn Grardal

Contradictions and Dualities in
Artaud and Artaudian Theater:
The Conquest of Mexico
and the Conquest of Peru 518
PETER L. PODOL

Simone de Beauvoir as Dramatist:
Les Bouches Inutiles 528
JUDITH ZYKOFKY JONES AND JANELLE REINELT

Carr's Views on Art and Politics in
Tom Stoppard's *Travesties* 536
DAVID K. ROD

Balancing the Equation 543

PHYLLIS RUSKIN AND JOHN H. LUTTERBIE

Expressionism in the

Contemporary Spanish Theatre 555

PHYLLIS ZATLIN-BORING

BOOK REVIEWS

CHAMBERLAIN, JOHN S., *Ibsen: The Open Vision* by Otto Reinert 570CARLSON, HARRY G., *Strindberg and the Poetry of Myth* by Steven P. Sondrup 572SENÉLICK, LAURENCE, tr. and ed., *Russian Dramatic Theory from Pushkin to the Symbolists* by Daniel Gerould 573BRAUN, EDWARD, *The Theatre of Meyerhold: Revolution on the Modern Stage*, andSCHMIDT, PAUL, ed., *Meyerhold at Work* by Andrew Parkin 576SCHVEY, HENRY I., *Oskar Kokoschka: The Painter as Playwright* by J.M. Ritchie 578PATTERSON, MICHAEL, *Peter Stein: Germany's Leading Theatre Director* by Jack Zipes 580STYAN, J.L., *Max Reinhardt* by Herbert A. Arnold 582COHN, RUBY, *New American Dramatists: 1950-1980* by Gerald Weales 583